

PRICE, 25 CENTS.

AMATEUR



GUIDE

BY

ED. JAMES.

ENTERED ACCORDING TO ACT OF CONGRESS, 1880.

THE AMATEUR  
NEGRO MINSTREL'S GUIDE,

CONTAINING

FULL INSTRUCTIONS FOR EVERYTHING APPERTAINING TO THE BUSINESS.

With Specimen Programmes, Stump Speeches, End Men's  
Gags, Etc., Etc.

ILLUSTRATED WITH CHARACTERS, SCENES AND PORTRAITS.

BY ED. JAMES,

AUTHOR OF JIG, CLOG AND BREAKDOWN DANCING MADE EASY, ETC., ETC.



NEW YORK:  
PUBLISHED BY ED. JAMES,  
CLIPPER BUILDING, 88 AND 90 CENTRE STREET.

PRICE, 25 CENTS.

# THE AMATEUR NEGRO MINSTREL'S GUIDE.

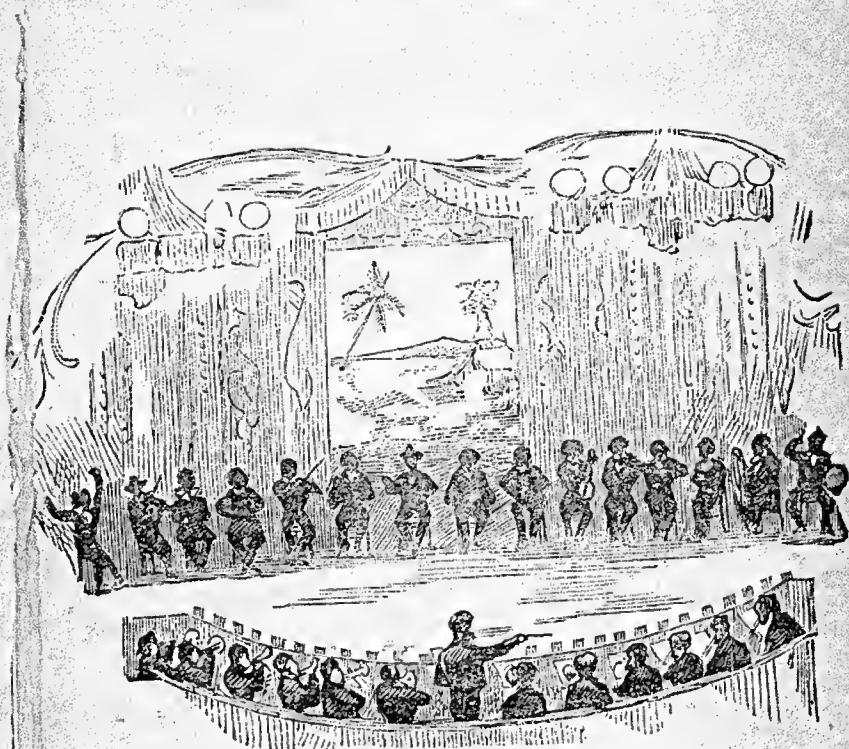
## ORGANIZING A BAND.

Young men disposed to organize amateur bands, whether for social recreation or with a view to enter the minstrel profession, have very great advantages at the present time. Until quite recently everything connected with fitting out a troupe was very difficult, if not impossible to obtain; but now this is happily not so.

An amateur Negro minstrel band may consist of from seven to thirteen, or more, performers, arranged on the stage as follows: Interlocutor, or Middle Man, in the centre; Tamborine-player on the extreme left; Bone-player on extreme right; Triangle-player next to Bones' end; Accordeon-player next to Tamborinist; Banjo-player on Interlocutor's right; and Violinist on his left. This will do very well for a good band, and the instruments harmonize, as well as being sufficient for all purposes. The addition of other artists, such as violinecelloist, Flutist, Cornetist, etc., as illustrated by the more elaborate professionals can easily be made if desired.

The voices should be carefully trained by constant practice, both with and without instrumental accompaniments, and each assigned a suitable part, according as he may be gifted by nature, whether alto, tenor, base, or falsetto. By this means the best music can be got out of each, individually and collectively. The songs to be sung as solos must be selected to suit the voices of the singers, thereby avoiding too high or too low a register, but selecting such as will be agreeable and not require the exercise of notes beyond one's capacity in order to sing well and to advantage.

When wind instruments are used, the stringed ones must be tuned to correspond by means of pitch-pipes or tuning-forks, which may be had either in A. or C. tuning



by ear being not in musical order at all. This is very important, as a sharp or flat note will make discord of the worst kind, and leave a very bad impression upon an audience, which, if not artists themselves, can easily perceive faults in others.

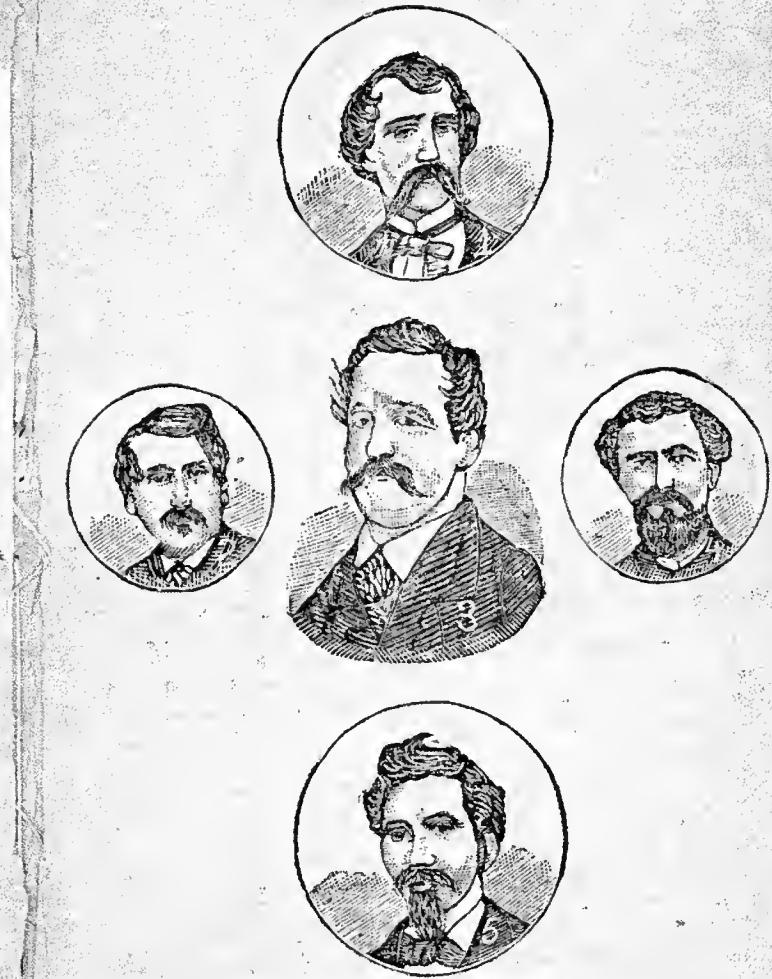
#### TIMING AND DRILLING THE BAND.

A two-hours' entertainment is quite enough, allowing about an hour for first-part, ten minutes or so each for song-and-dance, stump speech, instrumental solos, ballads, comic songs, and from fifteen minutes to half an hour for the grand walk-around or farce. To regulate the time is the work of practice alone, and frequent rehearsals should be had till this is perfected before giving a public entertainment. As the manager's commands should be law, he is absolutely necessary to call the different acts, etc., and see that everything is in working order. Where an old professional's services can be had, the business of stage-manager should be left to him.

#### ARTICLES REQUIRED FOR AN ENTERTAINMENT.

The following schedule of prices of articles used will be of considerable interest and value to young amateurs:

Prepared burnt cork, ready for use, 25 and 50 cents per box; lip sticks, 25cts.; short crop, or plantation negro wigs, \$12 per dozen; end and middlemen's wigs, \$2 each; old men's wigs, with bald top, grey woolly hair, eye-brows, whiskers and moustaches, \$4; scare or fright wigs, whereby the hair may be made to stand on ends at will, \$6; Wench or Topsy wig, \$5; red, blue or black clogs, \$3 per pair; 18-inch buff burlesque shoes, for song-and-dance, banjo-solos, essence, etc., \$6 per pair; rosewood bones, 50 and 75cts. per set; ebony bones, \$1; tamborines, from \$2 each; banjos from \$3; triangles, with striker, from \$1; violins, from \$6; guitars, from \$5; concertinas, from \$3; accordions, from \$3; fifes, from \$1; flutes, from \$1.50; flute harmonicas, or musical sardine box, \$3.50; pitch-pipes and tuning forks, 50cts. each; zithern or American harps, \$1.50; words and music of latest songs, 10cts.; song and joke books, 10cts.; stump speeches, 40cts.; Negro farces, with cast of characters, costumes, scenery, properties, diagrams and time of playing, 15 cents each.



ETHIOPIAN MINSTRELS.

1. Edwin Green,
2. Poney Moore,
3. Eph Horn,
4. Charley White,
5. Charley Fox.

## COSTUMES NECESSARY.

Except for clog or jig, the costumes may be made by any lady relation or friend, or needle-woman, or tailor; the materials used being of cambric-ticking, or muslin of some gaudy stripes, checks, or other pattern to suit the ease, and put together in the most homely fashion. Old umbrellas, dilapidated white hats cast aside by the governor, come in very handy; the more grotesque the better for the purpose. Very few properties are required, and scarcely any scenery.

## OTHER REQUISITES, BLACKING UP, ETC.

The costumes for the first-part should be as follows: black dress or frock coat, black pantaloons and white vest, with uniform black sears and white collars and cuffs. The wigs should be those of the close-cropped darkey school; the face, ears, neck and hands, except the palm, covered with prepared burnt cork, which comes for the purpose and does not injure the skin—all other materials sometimes used, such as lamp-black, soot, charcoal, etc., are deleterious, and should be avoided. Apply the cork by mixing with water as much as may be required for use, and rubbing it on with the hands. It can be washed off with soap and water, or removed with a greasy rag. The only deviation tolerated is that of the Interlocutor and End-man. The former may wear a wig spread out at the sides and top, and parted on the side or in the centre, and is allowed a white handkerchief, usually laid over his knee.

## THE END-MEN.

These characters are more privileged—they must wear the orthodox high shirt collar, capable of being turned down on one or both sides, or turning up the same way, as the case may offer itself for this little by-play—a large frilled shirt-front, with a good-sized breastpin, and a large pocket-handkerchief. The wig should be such as shall give his face and head the most comical look, of which there are many different styles.

Much, and sometimes all, depends on the drolleries and antics of the Tambo and Bone ends to insure a good time for the spectators. The more versatile these important



HUGHY DOUGHERTY  
in his Tambourine performances.

characters are the better, and the harder they work and cut up the better will the show go. To make any set rules for observance might place a check on the genius and originality, but the one who can make the funniest or most serious facial contortions, his ability as a singer and performer being equal, is the one likely to become most popular and successful. The Tambo who can use head, knees, feet and hands with his instrument is the man for the people, while the Bones who is at home in every conceivable way of playing them, and in the greatest variety of attitudes, should spare no exertion to do his best. The End-men should rehearse together as often as possible, and in telling their gags not be jealous of each other, if that is possible.

#### GENERAL DIRECTIONS.

Previous to a jig the stage should be sprinkled with white sand, while some powdered rosin must be handy back of the stage for the dancer to rub his shoes to prevent slipping.

A supply of banjo strings, bridges, pegs and tail pieces is very handy in case of breakage at a critical moment.

To be able to change quickly is very essential, as stage waits are very tedious and perplexing.

#### MAKING UP THE FACE, ETC.

In the wide range of characters represented on the legitimate stage, considerable artistic taste and judgment has to be used, but in getting up the physiognomy for the gay and festive darky very little art is requisite. If a performer happens to be blessed with a good share of mouth, like the late Charley Fox and the living Charley Baekus, an application of the lipstick about half or three-quarters of an inch all around the natural part of the lips will extend that feature to a size quite remarkable, and make the face look all mouth when opened to its full extent. Such a mouth is often a good stock in trade, as a large nose is with many of our stage clowns, such as G. L. Fox, Tony Denier, Bob Butler and others.

A very fat or a very slim person (the former can be easily made up) when dressed to correspond will create a voluntary laugh from almost anybody.



DAVE REED  
in his great Bone Solos.

### THE FEMALE IMPERSONATORS.

The wench darky impersonator, *à la* Leon or Eugene, is generally of an effeminate type, small featured and with natural good looks. It is customary to make large arched eyebrows of a darker shade than the face and to cover up as much of the mouth as possible with the cork, as well as to have the shoes made to look as small as can be done. The legs of wench dancers, as they are professionally called, are often padded, and the general attempt is to represent a captivating colored lady of the most fascinating type.

### THE OTHER CHARACTERS.

These are made up by means of wigs, whiskers, beards, spectacles, eyeglasses, etc. A pair of legs such as Nelse Seymour had and Cool Burgess has are great attractions in a burnt-cork artist, and help him materially in his profession. On the other hand (or foot might be better here) the real darky, Japanese Tommy, and the black-faced white man, Little Mac, have equally good opportunities to appear to advantage.

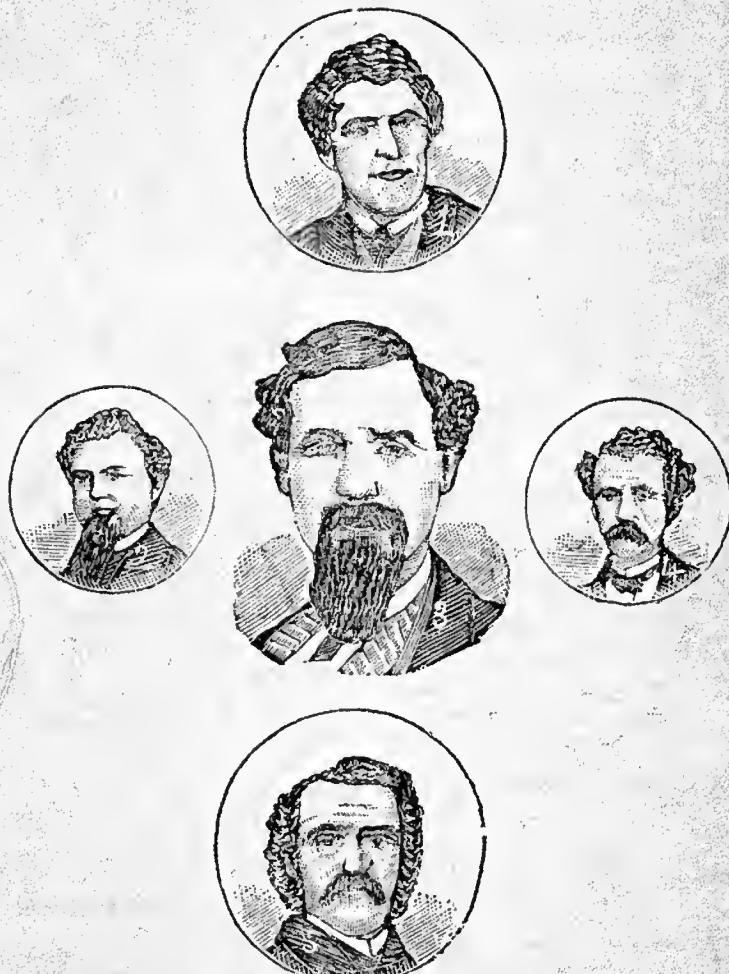
### THE DIALECT, Etc.

This is easier to acquire than any other "lingo," and, when acquired, is not easily got rid of in conversation off the boards. Listening to any old nig will form a first-rate text-book, besides being the best authority to imitate.

The finishing touches previous to making a debut should be obtained, when possible, from some old and experienced tutor, of which every important town or city has one or more such people located. There are artists who make a business of teaching instrumental music, as well as the various kinds of dancing brought into use in Negro Minstrelsy. *The New York Clipper* is never without advertisements of parties who make a business of instruction, both in person and by letter or books.

### HOW TO ILLUMINATE, Etc.

When a performance is given in a parlor or any room in a private house where there is gas, the lights should be so lit up to avoid shadows. This can be done by experi-



ETHIOPIAN MINSTRELS.

1. Sam Sharpley,
2. Frank Brower,
3. S. S. Sanford,
4. Lon Morris,
5. C. H. Duprez.

ment alone, as it is impossible for us tell anything about the arrangement of burners in places we never saw, or are probably ever likely to see.

A good substitute for stage footlights is a row of candles, placed a few inches apart in a short holder or candle stick, with a piece of bright tin extending the whole length of the light to hide them from the audience, that side nearest the performers being left bright for reflecting the lights, and the other side painted any dark color. This strip of tin must be high enough from the ground to prevent the top parts of the candles from being seen. A long strip of fine wire net work can be arranged for safety.

At each side, also out of sight of those in front, lights should be placed in brackets, with reflectors, in such a way as not to be knocked down in going on or off the imaginary stage.

A drop-curtain of green baise can be tacked on a roller, and a rope attached on the same principle as a window curtain, but to work more freely.

At each side should be a partition suspended from the ceiling or nailed on a square frame of four strips of wood, fastened at the bottom sides or top so as not to fall down.

#### A SPECIMEN PROGRAMME.

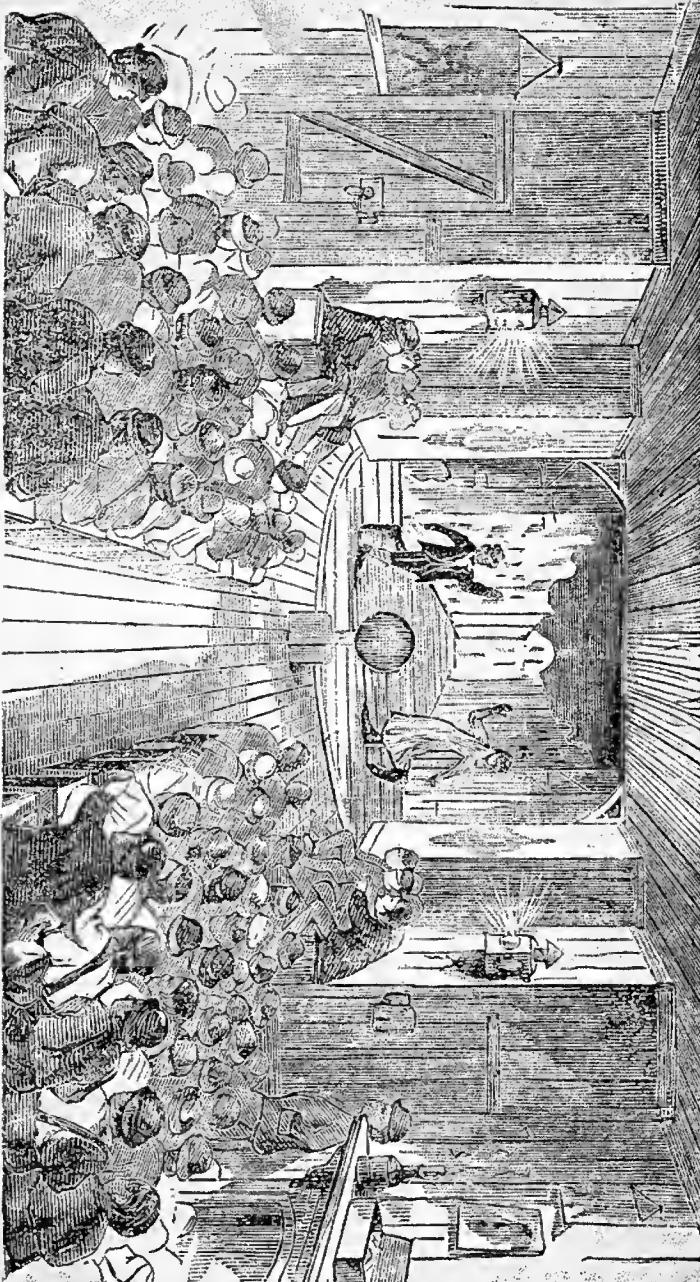
To have everything necessary to an evening's entertainment we reproduce a bill of the play of the most noted minstrels in existence, adding that between every song in the first-part the middle and end men have to get in their jokes, gags and conundrums, timed by rehearsals so as to fill in the allotted hour for this interesting feature of a minstrel show.

#### PART FIRST.

Overture (arranged by W. S. Mullaly),

San Francisco Minstrels  
Ballad, "Darling, I Will Come Again" . . . Mr. W. Raymond  
Comic Ditty, "Mary's Quadruped" . . . Mr. Charley Backus  
Ballad, "My Pretty Red Rose," . . . Mr. D. S. Wambold  
Comic Song, "Billy's Request," . . . Mr. Billy Birch  
Ballad, "When the Moon with Glory Brightens,"

Mr. G. Russell



Finale, "Evangeline," introducing "Dancing in the Barn" and "Lullaby," concluding with "Gentlemen Coons' Parade," composed by W. S. Mullaly,

## PART SECOND.

## TROUBLE IN DE FAMILY.

By the inimitable Grotesque Song-and-dance Artists,  
JOHNSON AND POWERS.

## GOV. RYMAN ON THE LABOR QUESTION.

## THE GREAT RICARDO

will sing "What Would Mamma Say?"

## THE THUMPING PROCESS.

Dr. Thumper, inventor of the Process.....Mr. Add Ryman  
Thumper No. 1.....Mr. Billy Birch  
Thumper No. 2.....Mr. Charley Backus  
Thumped.....Mr. James Johnson  
Badly Thumped.....Mr. George Powers

I'VE \$100,000 IN MY MIND,  
GEO. THATCHER.

The whole to conclude with Ryman's new sketch, entitled  
HERALD PERSONALS;

## Or, CUPID IN HOT WATER.

Cupid.....	Mr. Billy Birch
Sallie.....	Mr. F. M. Ricardo
Pete.....	Mr. Charles Backus
Dick.....	Mr. Add Ryman
Sam.....	Mr. Jas. Johnson
Juno.....	Mr. George Powers
Dan.....	Mr. Chas. Gibbons
Swell Mob, Company.	

## HOW TO SECURE AN ENGAGEMENT.

In order to get a position when unmistakable talent is developed, the performer should apply in person to some manager and offer his services gratuitously for a week, with this assurance that if successful on the first night he will be kept on the whole week, and is then likely to be secured at a moderate salary to commence with, which will increase with his reputation. Salaries range from \$25 to \$100 per week, the performer supplying his own wardrobe and having his music arranged for an orchestra. He can copyright any original song, plays, music or specialty, which thereby becomes his own personal property, actionable at law when produced by others without the owner's permission.



DAN BRYANT  
in his Essence of Old Virginny dance.

## SPECIMEN STUMP SPEECHES.

In a stump speech, the costume, gestures and delivery of the speaker have much to do with making a hit. All of this must be left to the orator's own judgment, presuming he has a keen idea of humor and is familiar with the leading topics of the day, which may be brought in at will. We have composed a couple of specimens for general guidance.

## ON PATRIOTISM.

Feller offis-seekers: Dis am a grate country, full ob stobes and Baltymore repenter, ob which I is chief. All wo want am a offis, an' we doesn't be werry ticlar wedder dat offis bo de mure, gubnor, or alldemeu at large—all wo want am offis an' nothin' to do but say: "Good mornin', Mr. Controlall," den got our check cashed. We go in for de biggest kind ob liberty—liberty to do nothin' as much as we like, an' get well paid for it. Our lub of country is 'bov ebertyng 'cept trade dollars, and wo nebber tire ob countin' them for ourselbs! We belieb 'plicity in de 'Merican eagle, an' double eagles, too. We stand by de constitution when all ober hundred dollar bills, and will fight pretty hard aforo givin' it up. Our potatarism knows no bounds less den \$20,000 a year. We belieb in universal suffrin', dat all men am free an' equal, 'cept Chinese washermen, 'cause dey hab no vote. We lub de Irisher, Scotty, Englisher, Dutchy Greesers, Frenchy and half Spanish, when dey weto as we say dey shall. We guv up hangin' de nigger 'cause ob his good 'Merican vote! Who was dat said "Put him out?" I'll put him eye out if he dare tink diff'rent from what I tink. Dis am a free country, feller prisoners. What does Mr. Doolitte say. Nobody named King or Queen, or Shaw or Day, hab any right to liv in a 'publican countryl. What did Brudder Screecher say? Twenty thousand am not too good for me—bread an' water am good enough for thee. Carl Shoots, what am his sentiments? Any side is de best which got de gibin' out ob de pickings. Who cares for de wooden-legged soldier man? Hand-organ good enough for him—man who shot his leg off must be put on de pay-roll ob de Norf till de Souf gets a bet er pay-roll! Dat am de only justico made nowdays—jus' ice winkin' one eye, wid one side de scales 'way up, an' de oder 'way down. Ama'n't it? De pris'ners am des-



DICK RALPH  
in his Eccentric Plantation Breakdown.

charged! Brudder Keepall will now take up de collection, and see dat no one puts a twenty-cent piece on de plate for a two-cent piece.

## ON LOVE.

Feller suff'rs: De subjec I'se gwine to undress myself afore you dis eb'ning am one of werry 'spensive luxury. Lub! What is lub? guv it up, does ye? It am, was, and eber shall be. Don't it? Again, whar would you an' me and him and her be if our mudder-in-law didn't—didn't—didn't—pay for her washin'? Dat's what's de matter! When Mr. Adams, de founder of 'spress companies I'se told, stole de two pippins out o' Aunt Chloe's big basket when de ole gal warn't lookin'—de mean old frand!—when, I 'peal it, dat apple-toddyed Adams hooked dat fruit and guv it to Missus Adams, and dey bof eat till dey couldn't breave almost, didn't she say to he: "Ole man, you'd better pull down yer west?" I ax you, brudder gluttons, *di'l'n't* she? An' what did he say? He said, uf I'se not werry much mistooken, "Ole woman, you'd better wipe off yer chin." Wharefore, or wharfives, I doesn't care which, should we not lub oder men's wives better den our-own? Lub knows no Nort, no Souf, no Yeast, no West nor any other man, as Akey Hall once tole me, and dat's de kind ob chucklehead I am. Moreover, what would we want wid cradles, hairpins, eyster froze, soothin' surup, toothpicks, I screams, Humbug's chew chew, limburger, ulsters, fishballs, dimons, corkscrews, boxing-gloves and such like articles of husbandry and wivery—whar would they come in uf it wasn't for lub. Rooster-pecked Sistersns, why do you stand it while dar's plenty seats? Dat's whar de bunion hurts! What has Queen Wictoria Woolhead said? If you only knew, humbugged, apple-stealers, you'd know more 'an I do myself! More again, doesn't Brudder Doite Shambag so lub de Brooklyn boys dat he didn't refuse to hab his celery rased to 'leben hundred tousand 'cause he couldn't treat de boys to gin and milk when goin' de rounds? Whar do we find such a lub as dis mong de Ole Tesserman bredderen? I tell you de fools don't all dead yet. Don't de stealins bank lub an' hang on to de money like grim deaf ebery twice in a while? I'll bet y'r! I lub all who's honest 'nuf to pay dere way here, to pay to hear me dis eb'ning, an' I don't care a d— who knows it! Good eb'ning, white folks!



FRANK KERNS

in his genteel Song-and-dance.

## END-MEN'S TALK.

## SELECTED.

INTERLOCUTOR.—Bones, I understand you've opened a law office.

BONES.—Yes, on B— street, seven flights up, formerly used as an observatory.

TAMBO (aside).—Vacated on account of small pox.

INT.—How are your charges—moderate?

TAMBO.—Whiskey straight seven times a day, one for each flight.

INT. (to Tambo).—I'm not speaking to you. (To Bones) How are your terms—high?

BONES.—Oh, yes; the very highest.

TAMBO.—To correspond with the location.

BONES.—Look here—what do you know about it?

TAMBO.—What do I know about it? I know after a man packs up seven flights of stairs he ain't got life enough to refuse any terms. All you got to do is to go through him and take all he's got. That's the reason you elevated your business.

INT. (to Bones).—Don't take any notice of him—he's crazy. By-the-way, are you having many callers nowadays?

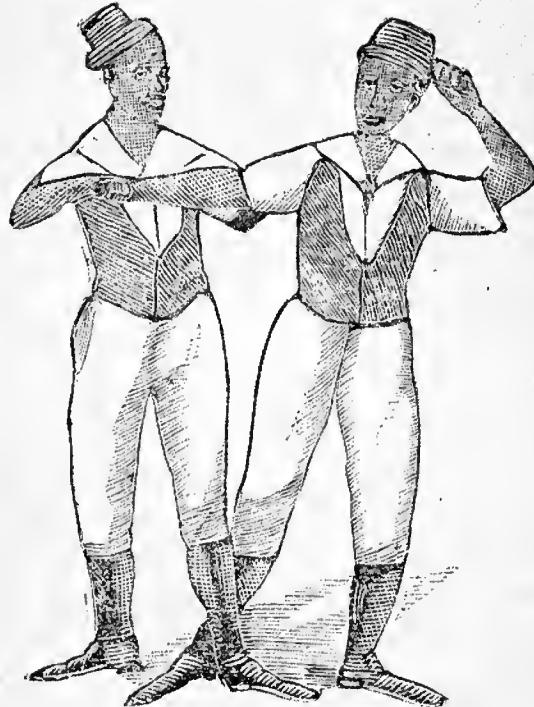
BONES.—No; not a great many. I had more yesterday than I've had for some time.

INT.—How was that?

BONES.—Well, you see, I advertised for a clerk, and the first man that answered was a billposter. I tell you he was a big stringer. He brushed in early one morning, and, after programming 'round the room, he boarded a chair and pasted himself down. He said his name was Bill. He had on a black coat, a red vest and blue pants; therefore I took him for a bill in three colors; I asked him where he'd worked last, and he told me he hadn't done much of anything for a month or two but hanger 'round gin-mills. I told him I didn't think he'd suit, and he left.

TAMBO (aside).—About a barrel of mud behind him.

BONES.—In about ten minnites in comb a barber. He entered all of a lather, and said he'd just give his boss a strapping and got fired out. He said he'd just got shaved of all his money, and would like to make a stake somewhere, and wanted to know if I knew where he could



JOHNSON AND BRUNO,  
Acrobatic Song-and-dance Artists.

rais'er. It looked to me as though he was making a *cut* to borrow a dollar, and, as I didn't like the looks of his *mug*, I told him he better *oil* up and *git*.

INT.—Then you didn't have very good success in hiring a clerk?

BONES.—No, sir; I couldn't find a man that suited me.

INT.—What kind of a clerk do you think I'd make?

BONES.—Well, I think you'd make a *middling* good one.

TAMBO.—What kind of a one do you think I'd make?

BONES.—Oh, you'd make a good one to fall upon.

TAMBO.—How do you make that out?

BONES.—Because, after they'd hired you, 'twould be THE END.

BONES.—Well, Mr. Johnsing, how is your felicity this evening?

INTERLOCUTOR.—My felicity! If by that you mean my health, it is very good.

BONES.—You're looking quite syndusky, Mr. Johnsing. I wish to ask you a question.

INT.—Very well, sir; what is it?

BONES.—Can you tell me the difference—er—can you tell me what, er—

INT.—No, sir, I cannot.

TAMBO.—There ain't none.

BONES TO T.—Eh!

TAMBO TO INT.—Eh!

INT. TO BOTH.—Eh!

BONES.—I asked if you could tell me, er, why—look out now—why, don't get excited—why, er, it's a hard one—why—

TAMBO.—Oh, why?

BONES.—Why, er, is the last car of a train about leaving the depot like one of the territories belonging to the United States?

TAMBO.—Because they don't take any *car* of it.

BONES.—I'll have some one *car-ry* you out if you ain't more *car-full*.

TAMBO.—*Car-rect*.

BONES.—I'll just about *car-om* on your nose if you don't *switch off*.

TAMBO.—Ef you do I'll *brake* your head.

INT.—Gentlemen, I hope you're *engine* yourselves, but I must order you to stop. Now, Mr. Bones, pray tell us why the last car to leave a depot is like one of the territories belonging to the United States.

BONES.—Well, sir, the last car to leave the depot is like one of the territories belonging to the United States simply because it's A-laska!

TAMBO.—Alas—ka-n such things be?

INT.—See that his grave's kept green.

TAMBO, leaning his head and meditating.

INTERLOCUTOR.—In what aesthetic garden of thought does your mind now wander?

TAMBO.—Eh?

INT.—You were meditating; and, while gazing on your mobile face, I was forcibly reminded of a painting I once saw, representing—

BONES (interrupting).—The Russian bear driving the Hungry-uns from Turkey.

TAMBO.—There you go, *rushin'* your nose where your mouth should come.

BONES (to the audience).—Were he a *Turk*, he would *gobble* it in.

INT.—Bear with me, gentlemen (reprovingly to Bones); and it would better become you, sir, not to *strut* your unso-lited wit before us at such an unseasonable juncture.

BONES.—All right; I'll *set* still and do *eggsactly* as you say.

INT.—Very well. Now, Tambo, I will repeat my question: What were you meditating upon?

TAMBO.—I was wondering, Mr. Johnsing, whether I could better my fortune by going to Paris and there acting as a *guido* and interpreter during the Exposition.

INT.—Interpreter! Can you speak French?

TAMBO.—Yes, sir; and, if a legend of our family be true, I am distantly connected with the noblest patricians of mabelle France.

INT.—Indeed! I pray you explain yourself.

TAMBO.—Well, you see, Adam and Eve are said to—

INT.—Go no further. I have my doubts as to your speaking French at all.

TAMBO.—You have? Listen: *Avez vous je ne petit morceau, Monsieur Gordong?*

INT.—What under the heavens is that?

BONES.—I can translate that, Mr. Johnsing.

OMNES.—You?

BOY.—Yes, listen: Hav yo twenty-five cents about your old clothes, Mr. Gordon?—I'm starving.

TAMBO (excited).—That's wrong.

BONES.—Then you were sparing for a chew of tobacco.

TAMBO.—That is a *straight cut* to my heart.

BONES.—That's a *fine cut* for a chew of tobacco to make.

TAMBO (fiercely).—See here, I'll *plug* you on the *sunny-side* of that big mouth of yours if you don't come to *anchor*.

BONES.—Impossible to anchor, mer son—the *cable* is twisted; anyhow, I won't quit until I *choose*.

INT.—Gentlemen, I command you to dosist. Tambo, I cannot speak French; and it may be a *solace* to your mind to know that Bones is as ignorant on that score as I am; and if he is not a *knav* he surely acts tho character to *perfection*. I will say to you, Bones, that you will, on account of your *vanity, fair* but poorly so long as that vanity instigates you to perpetrate such eminently outrageous jokes as those you have been flooding us with. Signor Tenori will now—

TAMBO.—No! no! I will translate that passage.

INT.—Very well; proceed.

TAMBO.—*Avez vous je ne petit morceau, Monsieur Gordong?* means: Have you procured your cleansed apparel from the Chinese cleansing factory? If not—

BONES (groans).—Shades of Napoleon, defend us!

INT. (imperatively).—That will do, gentlemen; we have had a surfeit of talking. Signor Tenori will now melodize.

Who was the first subscriber to the sporting papers? Cain, when he took Abel's life (*A Bell's Life*).

In what part of tho bible do we find pugilism encouraged? In that passage where it says: "It is I! be not afraid" (hit his eye).

Who were the first people to proposo using naturo's weapons in preference to revolvers and knives? The Jews when they gave the orders to Pontius Pilate (Punch his pilot).

## SPECIAL NOTICE.

PATRONS ordering goods will please be particular in giving explicit directions where they are to be sent, with name of town, county and State. The safest way to send money is by Post-office Order, Registered Letter or Draft. A deposit required on all orders exceeding \$5 in value, and, for less amount, cash should accompany order. Books and Prints sent by mail, post-paid, unless otherwise desired. Boxing Gloves, Indian Clubs and all bulky goods, sent by express. When goods are sent C. O. D., the parties ordering must pay the charges on the same, and for returning money. In the Territories, where express charges are very heavy, or where there is no express communication, Gloves, etc., can be sent by mail, at the rate of one cent per ounce, which has to be prepaid. Live Stock cannot be sent C. O. D., as the express companies will not forward on such conditions. No extra charge for boxing and packing. All letters of enquiry will be cheerfully and promptly answered on receipt of a stamped envelope. No merchandise exceeding 4lb in weight or 18 inches in length can be sent per mail.

## REFERENCES:

FRANK QUEEN, Esq.,  
Ed. and Prop. "New York Clipper."

COL. S. D. BRUCE,  
Prop. "Turf, Field and Farm."

H. F. WILKINSON, Esq.,  
Editor "Field," London, England.

T. GRIFFITH, Esq.,  
Ed. "Bell's Life," London, England.

GEO. WILKES, Esq.,  
Ed. and Prop. "Spirit of the Times."

GEO. BARTHOLOMEW, Esq.,  
Man. Editor "New York News."

E. J. DORLING, Esq.,  
Prop. "Sporting Life," London, Eng.

WM. BLAKIE, Esq.,  
Ex-stroke Harvard U. R. C.

 Amounts of less than one dollar may be forwarded in one or two cent postage stamps. A silver half-dollar requires an EXTRA three cent stamp. No goods exchanged. Twenty-five per cent. deposit required on all C. O. D. orders when the parties are unknown to us.

Respectfully,

*E. James.*

CLIPPER BUILDING, 88 and 90 CENTRE ST., N. Y.